31

Fifth Avenue Art Galleries,
366 Fifth Avenue,
Near 34th St.

Dutch and Flemish Masters.

Collection of

Louis R. Ehrich.

Sale:
Tuesday and Wednesday,
January 22d and 23d,
1895.

P81

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Dutch and Flemish Masters

of the

Fifteenth, Sixteenth and Seventeenth Centuries.

JOHN C. RANKIN CO., PRINTERS,
34 CORTLANDT ST., NEW YORK.

CATALOGUE

OF

Mr. Louis R. Ehrich's Collection

OF

PAINTINGS

OF THE

Old Dutch and Flemish Schools.

ON FREE EXHIBITION

FROM

THURSDAY, JAN. 17TH, UNTIL TIME OF SALE,

AT THE

Fifth Avenue Art Galleries,

FIFTH AVENUE, NEAR 34TH STREET.

ROBERT SOMERVILLE,
AUCTIONEER.

ORTGIES & CO.,
MANAGERS.

THE SALE TAKES PLACE

AT THE

Fifth Avenue Art Galleries,

366 FIFTH AVENUE,

TUESDAY AND WEDNESDAY EVENINGS,

JANUARY 22D AND 23D,

At 8 o'clock.

MESSRS. ORTGIES & CO. are pleased to announce that they have been engaged to dispose of this collection by public sale.

Constituting, as it does, the best general representative collection of the old Netherland schools in the United States, this sale should prove of especial interest to art Collectors and Museums. Every painting, in addition to its own intrinsic quality, bears Mr. Ehrich's ample guarantee of genuineness, and will be offered entirely without reserve.

We feel confident that this opportunity to obtain fine original examples of the great Masters whose art has received the endorsement of several centuries of critical recognition, and whose works are continually rising in the esteem of art-connoisseurs, will be abundantly appreciated.

THE contents of this Collection represent the selected best examples of some one hundred and seventy Dutch and Flemish paintings which, after many years of European search and research, I brought to the United States ten years ago. They have remained almost continuously in the Galleries of "The School of Fine Arts" of Yale College, and will now be sold *without reserve.*

I trust that the quality of these Paintings will call attention to the profound distinction between Old Pictures and Old Masters. It is not because these Paintings are *old*, but because they are the works of *Masters*, which must make them precious and admirable.

In forming my Collection I made constant use of the critical judgment of the best German and Austrian art Experts—whose written expertizations I largely hold,--and, in consequence, I feel justified in giving the following guarantee with every painting offered:

The GENUINENESS *of this painting is guaranteed—that it is an original, not a copy; that it was painted in the epoch in which it is placed, and that it is characteristic and worthy of the artist to whom it is attributed. Should this be disputed by competent expert authority, the painting is returnable to me within one year from date of sale at the price paid, plus interest at the rate of six per cent.*

LOUIS R. EHRICH.

LIST OF ARTISTS REPRESENTED

IN THE

LOUIS R. EHRICH COLLECTION.

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CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

3. The Lots to be taken away at the Buyer's Expense and Risk upon the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.

4. The sale of any Article is not to be set aside on account of any error in the description. All articles are exposed for Public Exhibition one or more days, and are sold just as they are, without recourse.

5. To prevent inaccuracy in delivery and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen, misdelivered, or lost, the undersigned are not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, without further notice, and the deficiency (if any) attending such re-sale, shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

ORTGIES & CO., MANAGERS.

ROBERT SOMERVILLE, AUCTIONEER.

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For Sale by MESSRS. ORTGIES & CO.,

Copies, price $5.00.

366 Fifth Avenue, NEW YORK CITY.

FIRST EVENING'S SALE.

FIFTH AVENUE ART GALLERIES.

TUESDAY, JANUARY 22D, 1895,

At 8 o'clock.

The First Evening's Sale embraces Numbers from 1 to 47 inclusive.

1

HOREMANS (Jan Joseph), . **Flemish School**

Born, 1717. Died, 1759.

Son of Jan Joseph, the elder. Was a good artist, skillful in composition and careful in execution. "His pictures, which have occasionally a slight analogy to those of Hogarth, are not uncommon in England."—*Bryan.*

The Dance

On canvas. 30 x 22.

SIGNED in full, lower left corner.

2

HEEM (Cornelis De), . . **Dutch School**

Born, 1623. Died, 1700.

An excellent painter of fruit and still life.

Fruit Piece

On canvas. 22¾ x 16¾.

SIGNED on table, left corner : **C. VAN HEEM.**

3

MOUCHERON (Frederic), . Dutch School

Born, 1633. Died after 1686.

He painted landscapes in the Italian manner. The cattle of this painting were put in by A. Van de Velde.

Forest Scene, with Cattle

On oak panel. 18 x 25¼.

4

BRAUWER (Adrian), . . Flemish School

Born, 1605. Died, 1638.

This painting, although good in quality, does not do full justice to the masterly powers of Brauwer, as shown in some of his more important examples.

Smoking Party

On oak panel. 10 x 7½.

SIGNED, in centre, with Monogram: A. B.

5

DENNER (Balthasar), . German School

Born, 1685. Died, 1749.

The spirit of his work properly places him in the Dutch School. He was exclusively a portrait-painter, and in this department was the most painstaking artist that ever lived; often, it is said, devoting three years to the painting of a single head.

This painting is one of the few (three in all) which I purchased in the United States. It belonged to the King of Holland, and then formed part of "The Aspinwall Collection." It is a fine example (a replica of the portrait in the Berlin Gallery), but it serves to bring into striking relief the most extraordinary qualities of the other DENNER of this collection, No. 78, which is one of the six great Denners in the world.

Head of Old Man.

On oak panel. 12¼ x 15½.

6

OSTADE (Adriaan Van), . Dutch School

Born, 1610. Died, 1685.

Sir F. W. Burton writes : "Adriaan Van Ostade's scenes are taken from the ordinary peasant life. The subjects are trivial, and dealt with from the comic and grotesque point of view, sometimes with needless coarseness. These less agreeable characteristics are, however, redeemed by artistic qualities of a high order—by consummate skill in composition, and taste in arrangement; subtlety of chiaroscuro, and refined delicacy of color; appropriate and never overstrained action in the figures, and precision, combined with breadth of handling. It is for these merits that the works of Ostade are justly prized. His earlier pictures are the coolest in tone ; those of his middle period more golden, showing gradually the influence of Rembrandt."

The Hurdy-Gurdy Player.

On oak panel. 10½ x 9.

SIGNED on right: **A. OSTADE**, with date illegible.

7

CAPPELLE (Jan Van Der), . Dutch School

Flourished about 1650.

Exclusively a marine painter. His favorite subject is a quiet sea. "He painted river scenes and sea pieces with great delicacy. Of late years Van der Cappelle has become fashionable and his pictures now fetch considerable prizes."—*Bryan.*

Warship Getting under Way

On oak panel. 28 x 19.

SIGNED, lower right corner: **J. V. D. KAPELLE.**

8

RAVENSTEYN (Jan Van), . Dutch School

Born, 1580. Died, 1657.

A portrait-painter of great force and clearness. "He had an excellent knowledge of the palette; his lights and shadows are judiciously distributed, his coloring is clear and harmonious, and his touch broad and firm. He was scarcely surpassed in the particular branch of art which he practised by any of his countrymen, if we except Rembrandt, Hals and Van der Helst."—*Bryan.*

Portrait, Head of Woman

On canvas. 10½ x 14.

9

ZORG (H. M. Rokes), . . Dutch School

Born, 1621. Died, 1682.

"He attained great reputation for his pictures of subjects similar to his master, Teniers, representing interiors of Dutch apartments. The composition is ingenious, the design correct, the coloring warm and mellow, with good management of the chiaroscuro. They are very highly esteemed."—*Biog. Dictionary.*

The Kitchen

On oak panel. 22¼ x 17.

SIGNED in full, on barrel in centre.

10

HALS (Dirk), . . . Dutch School

Born, 1589. Died, 1656

Dirk Hals was the pupil of his famous brother Frans, but confined himself chiefly to the representation of convivial parties, where cavaliers and ladies are seen enjoying themselves at table, in the dance, or with music. His light pencil, his brilliant color laid on thinly over a greyish ground and sharply accentuated, suited the themes of his pictures.

The picture of this collection is an unusually brilliant example.

Cavaliers and Ladies

On panel. 40 x 29.

SIGNED, left side of garden door, with **Monogram.**

11

DOES (Jakob Van Der), . **Dutch School**

Born, 1623. Died, 1673.

His landscapes breathe the character of melancholy. He was known in Holland as "The painter of the 1,000 florin goat," because at an auction sale an amateur paid 1,000 florins for a picture by him representing a single goat.

Sheep and Goats

On canvas. 18 x 15⅜.

12

TENIERS (David), The Father, **Flemish School**

Born, 1582. Died, 1649.

As an artist he must be placed in the first rank. He formed his own original style, which was carried to such brilliant results by his son.

In the Tavern

On oak panel. 9½ x 12½.

SIGNED, on chair, with **Monogram.**

13

ECKHOUT (Gerbrandt Van Der), **Dutch School**

Born, 1621. Died, 1674.

Was considered the best pupil of Rembrandt.

Portrait of an Old Man

On canvas. 20½ x 27½.

14

VOS (De), ... **Flemish School**

Picture dated 1675.

I am not certain as to which one of the many De Vos artists this beautiful painting is to be attributed. It had been called "Tilburgh," but recent search discovered the name and date.

Drinking and Smoking Party.

On oak panel.

SIGNED, lower left: **VOS, 1675.**

15

LEYDEN (Lucas De), . Dutch School

Born, 1494. Died, 1533.

He was the Patriarch of the Dutch School. The great Albrecht Dürer recognized his genius, and modern critics acknowledge him one of the great masters. "He is allowed to have surpassed Dürer in composition, though inferior to him in design."

Allegory of Human Life

Represents the necessity of labor. The Dutch inscription, upper left corner, signifies: "Unbending I ought to go through the world." The earth is void and uncultivated. The inscription, on the right, means: "I have been through (life), but I had to bend." The straight spear which he took into the world is bent into the handle of a scythe, the earth is cultivated, habitations appear, and all shows the necessity and advantage of labor.

On panel. 17½ x 10.

16

WOUVERMAN (Peters), . Dutch School

Born, 1623. Died, 1683.

Brother of the famous Philip. "His works possess considerable merit and are admitted into choice collections. His pictures are often ascribed to his brother Philips."— *Bryan.*

Bridge and Ford

On canvas. 38 x 30.

SIGNED, lower right: Ps. W., 1671.

17

GRYFF (Anton), . . Flemish School

Flourished about 1660.

He was a talented pupil of Snyders.

The Cock-Fight

On canvas. 17 x 21.

SIGNED, lower right side: A. GRYFF.

18

MIERIS (Jan Van), . . . **Dutch School**

Born, 1660. Died, 1690.
Son of the celebrated Frans Van Mieris.

Lady at Her Mirror

On oak panel. 10 x 13⅛.
SIGNED, lower part mirror frame : **J. MIERIS.**

19

MOLYN (Peter), . . **Dutch School**

Born, ?. Died, 1661.

A good draughtsman and particularly successful in painting hilly landscapes. His paintings are often mistakenly attributed to Salomon Ruysdael. "He painted landscapes in a very pleasing style. His pictures are very rare."—*Bryan.*

The Highwaymen

On oak panel. 22½ x 14½.
SIGNED, faintly, lower left : **PETER MOLYN.**

20

OSTADE (Adriaan Van), . **Dutch School**

Born, 1610. Died, 1685.

(*SEE NUMBER SIX.*)

The Brawl

On oak panel. 10½ x 9.
SIGNED, on bench right side : **A. V. OSTADE,** 1646.

21

HAARLEM (Cornelis Van), . Dutch School

Born, 1562. Died, 1637.

Born at Haarlem, and hence called "Cornelis Van Haarlem." He enjoyed a very great reputation in his time, and his paintings are still highly prized.

Portrait of a Woman

On panel. 30 x 40.

SIGNED, lower left corner: **C. H. FECIT.**

22

SAVERY (Roelandt), . Flemish School

Born, 1576. Died, 1639.

An artist of prominence in the Netherland School.

A Winter Landscape

On oak panel. 29 x 18.

23

ORLEY (Barent Van), . Flemish School

Born, 1490. Died, 1541.

A prominent master of the early Flemish School. He spent many years in Rome, studied under Raphael, and evidently was influenced by Carpaccio.

The Annunciation

On oak panel. 9¾ x 15.

24

KALF (Willem), . . . Dutch School

Born, 1630. Died, 1693.

A very skillful painter of still life, particularly of kitchen utensils, vegetables, etc. "His pictures are very highly finished, his touch is neat and spirited, his coloring clear and sparkling. His works are found in the best collections of Holland, where they are highly esteemed." "He was admirable in painting brass pots and earthen pans."—*Bryan.*

Still Life

On oak panel. 11 x 7½.

25

VELDE (Adrian Van de), . Dutch School

Born, 1639. Died, 1672.

Like Paul Potter, Adrian Van de Velde died young; and, like Potter, he made a specialty of cattle-painting. Potter has more force, Velde more sweetness. An idyllic sentiment pervades his pictures.

"The pictures of Van de Velde are full of truth and nature. In the choice of his subjects, the agreeableness of his scenes, and the excellence of his coloring, he has hardly been surpassed by any of his countrymen. Though his landscape is confined to the pasture in which cattle are grazing, it captivates by its truth and simplicity. His skies are clear and brilliant, and his pictures exhibit a sparkling glow of sunshine almost peculiar to himself. He was careful to depict the effects of light upon every particular object, and happily expressed its effect through the branches of the trees, on the surface of the water, on his cattle, and every part of his scenery. His figures and animals are designed with remarkable correctness and precision, with great life and spirit in the action and attitudes. His pictures are deservedly held in the highest estimation, and are only to be found in the choicest collections."—*Biographical Dictionary.*

Milking Time

On oak panel. 20 x 15.

SIGNED, on fence, left: A. V. VELDE.

26

MIEL (Jan), . . . **Flemish School**

Born, 1599. Died, 1664.

His paintings show the Italian influence to a very high degree. His works are always interesting, his drawing and execution good.

The Scaling Ladder

On canvas. 26 x 20.

SIGNED on white paper on ladder: **IN. ANRG. MIEL.**

27

KONINCK (Salomon), . **Dutch School**

Born, 1609. Died, 1668.

A distinguished pupil of Rembrandt. "His works possess great merit, but they are rarely seen outside of Holland."

Head of Old Man

On oak panel. 10 x 12.

28

NEER (Artus Van Der), . **Dutch School**

Born, 1619. Died, 1683.

A great colorist. A master who succeeded as well in painting night-effects as in the portrayal of quiet sunny scenes.

"He sometimes painted sunsets in which the glowing richness and harmony of his coloring approach the excellence of Rubens and Rembrandt."—*Spooner*.

A Lurid Sunset

On oak panel. 29 x 23.

SIGNED, lower right corner, with initials.

29

HERP (G. Van), . . Flemish School

Born, 1614. Died, 1677.

Is supposed to have been a pupil of Rubens. Nagler points out that he must have been an artist of considerable reputation in his time, inasmuch as one of his paintings, belonging to H. Wiermann, Amsterdam, sold for over two thousand florins. Attention is directed to the splendid qualities of this example.

The Carouse

On canvas. 27 x 20.

SIGNED faintly, lower right corner: HERP.

30

SNAYERS (Peter), . . Flemish School

Born, 1593. Died, 1670.

Was the best painter of scenes from military life in the whole Netherland school. Many of his scenes are taken from episodes in "The Thirty Years War." "His pictures are well designed, his composition ingenious, his pencil free and delicate, and his coloring rich and harmonious, approaching that of Rubens. He particularly excelled in battles and huntings, in which his figures and horses are designed and painted with great spirit and animation. Rubens extolled his talent, and Van Dyck painted his portrait among the eminent artists of his country."—*Biographical Dictionary*.

The Skirmish

On oak panel. 19 x 15.

SIGNED, lower left corner, name illegible: 1666.

31

LEEUW (Peter Van Der), . **Dutch School**

Born, 1644. Died, 1704.

A pleasing painter of cattle in the style of Adrian Van de Velde. His works are often mistaken for the productions of that master. "His touch and coloring often closely approach the excellence of Van de Velde."

Landscape, with Cattle

On canvas. 19 x 14½.

32

HALS (Frans), . . . **Dutch School**

Born, 1584. Died, 1666.

Students of Dutch Art have gradually come to realize that one of the great representative art-geniuses of the world was FRANS HALS. "Of the host of distinguished painters in that branch of art who practiced in the Netherlands in the first half of the XVII. century, he stands forth as the first, Rembrandt only excepted."

The small paintings by HALS are exceedingly rare.

The Toper

On oak panel. 8½ x 10.

SIGNED with **Monogram.**

33

NICKELEN (I. Van), . **Dutch School**

Born, 1649. Died, 1716.

A talented landscape painter, who generally introduced buildings.

The Old Hotel De Ville, Amsterdam

On canvas. 31 x 26.

SIGNED, lower right side: **ISAAK VAN NICKELEN, 1675.**

34

CRANACH (Lucas Sunder), Old German School

Born, 1472. Died, 1553.

Was generally called "Master Lucas" by his contemporaries. Cranach, in his own day, was rightly esteemed as one of the greatest painters. Then, as now, his works were sought and prized. "His characteristics are a naïve and child-like cheerfulness, and a gentle and almost timid grace." Until about the year 1530, Cranach's signature on his paintings was a dragon with upraised wings; in his later paintings the wings on the dragon are folded.

The Madonna

On canvas. 13½ x 19½.

SIGNED, upper left side, near angel's hand, with **Dragon.**

35

WYCK (Thomas), . . Dutch School

Born, 1642. Died, 1677.

"His pictures are well composed, his coloring is warm and transparent, his pencil bold and free, and he had an excellent knowledge of the chiaroscuro, which enabled him to give his objects a fine relief. His distances show a charming truth of perspective."—*Spooner.*

The Physician

On oak panel. 13 x 10.

SIGNED, on edge of book, lower left: **T. W.**

36

FONTAINE (P. De La), . Flemish School

Born, 1758. Died, 1835.

Although born in France, yet his style and subjects are wholly Flemish. He painted interiors of churches in the style of Steenwyk and Peter Neefs. He was so excellent an imitator of those masters that his works are much esteemed.

Church Interior

On oak panel. 20¾ x 24½.

SIGNED on stone in centre: **P. F.**

37

STEEN (Jan), . . . Dutch School

Born, 1626. Died, 1679.

Was the proprietor of a brewery, and led a wild, riotous life. He was, by far, the greatest humorist and satirist of his school, frequently descending to coarseness. Late in life he occasionally painted large single figures of which this painting is an example. It probably served as a sign-board for a beer-house.

The Jolly Toper

On canvas. 25 x 33.

38

OSTADE (Isaak Van) . Dutch School

Born, 1621. Died, 1649.

Brother and pupil of Adriaan. "He had equal ability in representing figures and landscape, and he combined both with masterly skill. A large proportion of his best pictures are in England, where he was appreciated long before he met with much recognition abroad."—*Bryan.*

Landscape, with Ruined Tower

On oak panel. 17 x 13.

39

SAFTLEVEN (Herman), . Dutch School

Born, 1609. Died, 1680.

Brother of Cornelis (see No. 42), was a pupil of Van Goyen, but totally unlike him in style. "He diligently studied nature and painted the most picturesque views on the borders of the Rhine and the Meuse. He decorated his pictures with numerous figures and boats, which are correctly drawn and touched with great neatness and spirit. His coloring is clear and transparent, his skies light and floating, and his distances recede with a pleasing natural gradation. His works are highly esteemed and are found in the choicest collections."—*Biog. Dictionary.*

The Rhine

On canvas. 53 x 44.

40

CAMPHUYSEN (Govert), . Dutch School

Flourished about 1650.

The paintings of Camphuysen have, in recent years, increased greatly in public esteem, and they are eagerly sought by European Galleries.

Farm House Interior

On oak panel. 21 x 16.

SIGNED, under left foot of table: **G. CAMPHUYSEN.**

41

GOYEN (Jan Van), . . Dutch School

Born, 1596. Died, 1656.

Whoever learns to love Dutch Art will especially learn to love the work of Jan Van Goyen. The father-in-law of Jan Steen,—the teacher of Solomon Ruysdael, of Nicolas Berghem—Van Goyen was in the closest relation with the greatest masters of his time.

The Water Gate of St. Catherine, Delft

On panel. 20 x 17⅛.

SIGNED on barrel in the water, with **Monogram.**

42

SAFTLEVEN (Cornelis), . Dutch School

Born, 1606. Died, 1673.

He painted in the style of Brauwer and Teniers. "Though his coloring is less clear and harmonious, and his pencil less delicate and spirited than in the productions of the two eminent artists whose style he followed, his pictures are esteemed and thought worthy of a place in the best collections."

Interior: Old Woman Spinning

On oak panel. 22 x 18.

SIGNED on floor, right side, with **Monogram.**

43

HELST (B. Van Der), . Dutch School

Born, 1613. Died, 1670.

Dr. Waagen says of Helst: "He is by far the most renowned of the Dutch portrait-painters of this period." Sir F. W. Burton, of "The National Gallery," writes: "Portraits by Van der Helst are faithful transcripts of nature and full of character. He bestowed special care upon the hands of his subjects, nor was he less attentive to the discrimination of stuffs. His painting is solid and firm."

Portrait of a Sculptor

On canvas. 29 x 35.

44

WYNANTS (Jan), . . Dutch School

Born, 1600. Died, 1679.

Wynants was the first great landscape-painter that Holland produced. His paintings are so characteristic, he was associated as teacher or artist with so many great masters of his time, that his name soon became dear to every lover of the Netherland School. Sir F. W. Burton, of "The National Gallery," writes: "In the choice of his subjects, Wynants shows a preference for open scenery, where a sky of summer-blue is broken by illuminated cloud masses. Or he loves the borders of the forest where mighty tree trunks, smitten by past storms, still extend some gnarled branches across the sky. In such scenes Wynants is particularly attractive. They give us the poetry of form and light, as Ruisdael's deep pine forests give us that of gloom of solitude."

In this painting the connoisseur cannot but be struck with the extraordinary resemblance to Jacob Ruysdael.

The Water-Fall

On canvas. 29 x 33.

SIGNED, lower left corner, with Monogram, not clearly legible.

45

MÖLLER (Anton), . Flemish School

The signature alone has made it possible to properly attribute this painting. Nagler mentions an artist of considerable talent, A. Möller, born at Königsberg 1560, died at Danzig 1620. It is exceedingly unlikely that this Möller was the painter of this picture. It shows strong Flemish influence, and stamps Anton Möller as an artist of a very high rank.

The Ball

On canvas. 39½ x 31.

SIGNED on tablet fastened to armor case: ANTO. MÖLLER.

46

POTTER (Paul), . . Dutch School

Born, 1625. Died, 1654.

The greatest cattle-painter of the Dutch School. "In his moderately sized pictures he was at home among groups of cattle which pasture, or lazily ruminate, on scarcely undulating ground, under a summer sky. Each of these pictures is a true work of art, a perfect whole, well thought out, harmonious in composition, every part exactly filling its place, whether in mass or line, in perspective, or in rhythmical play of light and dark. Light and atmosphere are never wanting."—*Sir F. W. Burton.*

The close resemblance of the treatment of the animals and trees in this painting to that in the famous "Young Bull" picture in the gallery of The Hague will attract the attention and the interest of students of Dutch Art.

Landscape, with Cattle

On canvas. 44 x 32.

SIGNED, lower right side: **PAULUS POTTER.** Date illegible.

RUBENS (Peter Paul), . Flemish School

Born 1577. Died 1640.

Sir Joshua Reynolds says: "The works of Rubens have that peculiar property always attendant on genius, to attract attention, and enforce admiration in spite of all their faults. It is owing to this fascinating power that the performances of those painters with which he is surrounded, though they have, perhaps, fewer defects, yet appear spiritless, tame and insipid. The productions of Rubens, on the contrary, seem to flow with a freedom and prodigality as if they cost him nothing; and to the general animation of the composition there is always a correspondent spirit in the execution of the work. The striking brilliancy of his colors and their lively opposition to each other, the flowing liberty and freedom of his outline, the animated pencil with which every object is touched, all contribute to awaken and keep alive the interest of the spectator; awaken in him, in some measure, correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away. To this we may add the complete uniformity of all the parts of the work, so that the whole seems to be conducted and to grow out of one mind; everything is of a piece and fits its place."

This picture has been engraved in "Paysages et Chasses de Rubens," Librairie Européenne, Bruxelles, 1858. It is somewhat smaller in size than the famous Rubens "Peasant Dance" of the Madrid Gallery, and has several variations: in the position of body and head of dog on the left; in the extended leg of man on the right, which, in the Madrid painting, touches the ground; in the trees of the extreme left, etc., etc.

The Village Dance

On canvas. 35 x 25.

SECOND EVENING'S SALE.

FIFTH AVENUE ART GALLERIES.

WEDNESDAY, JANUARY 23D, 1895,

At 8 o'clock.

48

PETERS (Bonaventura), . **Flemish School**

Born, 1614. Died, 1652.

"He distinguished himself as one of the most eminent marine painters of his time. He painted storms with wonderful truth and effect, and also calms and prospects of towns and castles on the seashore, with nearly equal success. He exhibits a freshness of atmosphere and a transparency in the water that is admirable. His vessels and figures are correctly drawn, his pencil is light, his touch neat and full of spirit, his coloring exceedingly transparent; his water, whether calm or agitated, has great truth and delicacy."—*Spooner.*

Fortress in the Mediterranean

On oak panel. 37 x 24.

SIGNED, near centre at bottom: **B. P.**

49

RYCKAERT (David), . Flemish School

Born, 1612. Died, 1661.

He first painted landscapes, later peasant scenes in the style of Teniers and Ostade, and finally fantastic devil-scenes. "Towards the latter part of his life, he frequently painted grotesque and fantastic subjects, such as spectres, incantations, Temptations of St. Anthony, somewhat in the manner of Breughel. He treated them with so much spirit, beauty of penciling and coloring, liveliness of imagination, variety and humor of expression, that they had many admirers, and were eagerly purchased even by princes."—*Spooner*.

Temptation of St. Anthony

On oak panel. 28½ x 22.

SIGNED, on book by Anthony: R.

50

BERGHEM (Nicolas), . Dutch School

Born, 1624. Died, 1683.

As a landscape artist he belonged to the romantic school. This painting, although beautiful in tone, gives but a feeble idea of the genius of Berghem.

Landscape, with Cattle

On oak panel. 12 x 9.

51

OSTADE (Adriaan Van), . Dutch School

Born, 1610. Died, 1685.

Sir F. W. Burton writes: "Adriaan Van Ostade's scenes are taken from the ordinary peasant life. The subjects are trivial, and dealt with from the comic and grotesque point of view, sometimes with needless coarseness. These less agreeable characteristics are, however, redeemed by artistic qualities of a high order—by consummate skill in composition, and taste in arrangement; subtlety of chiaroscuro, and refined delicacy of color; appropriate and never overstrained action in the figures, and precision, combined with breadth of handling. It is for these merits that the works of Ostade are justly prized. His earlier pictures are the coolest in tone; those of his middle period more golden, showing gradually the influence of Rembrandt."

In the etching which Ostade made in the same year, 1647, he reproduces the right side of this painting quite closely; but the door on the left, with figure looking over, is a variation in the painting.

Cottage Interior

On oak panel. 16½ x 13.

SIGNED, lower right corner: A. v. OSTADE, 1647.

52

HEEM (Jan David De), . Dutch School

Born, 1603. Died, 1674.

He ranks as one of the greatest painters of still life that ever lived.

Still Life

On copper. 14 x 9½.

SIGNED, lower left corner: J. D. HEEM.

53

THE PAINTING ALLOTTED TO NUMBER FIFTY-THREE HAS BEEN WITHDRAWN FROM THE SALE.

54

VELDE (Willem Van De), . Dutch School

Born, 1633. Died, 1707.

A most distinguished marine painter. Walpole said of him : "He was the greatest man that has appeared in this branch of painting ; the palm is not less disputed with Raphael for history, than with Van de Velde for sea pieces." "In his colors the sky is sunny and brilliant, and every object is reflected in the glossy smoothness of the water, with a luminous transparency peculiar to himself."

Victualling a Man of War

On oak panel, 16 x 21.

SIGNED, on post near centre : W. v. V.

55

HOREMANS (Jan Joseph), . Flemish School

Born, 1682. Died, 1759.

Was a good artist, skillful in composition and careful in execution.

A Tea Party

On canvas, 25½ x 31.

SIGNED, lower right side : J. J. HOREMANS, 1755.

56

TERBURGH (Gerard), . . Dutch School

Born, 1608. Died, 1681.

Was an excellent painter and "excelled particularly in portraits." "In his coloring he was select and reserved. He preferred quiet and rather cool tones, and seldom introduced a brilliant or unbroken tint."

Portrait of a Divine

On canvas. 28 x 36.

SIGNED, bottom of column right, **Monogram, G. T.**

57

NEER (Artus Van Der), . Dutch School

Born, 1619. Died, 1683.

A great colorist. A master who succeeded as well in painting night-effects as in the portrayal of quiet sunny scenes. "His best pictures have a transparency of color, a lightness of hand, a general freshness and sincerity, and a mastery of composition which give them a very high rank in the Dutch School."—*Bryan.*

Landscape: The Canal

On oak panel. 25½ x 18½.

SIGNED, lower left corner, with **Monogram.**

58

MOLINAER (Jan Mienze), . Dutch School

Born, ?. Died, 1668.

Followed in the footsteps of Jan Steen, representing peasant life in interior and open-air scenes. "His color was warm and clear; his touch spirited, and his humor full but seldom coarse."—*Bryan.*

A Fire-side Game

On oak panel, 35 x 25¼.

SIGNED, left corner on box: **MOLINAER.**

59

SNAYERS (Peeter), . . **Flemish School**

Born, 1593. Died, 1670.

Was the best painter of scenes from military life in the whole Netherland school. Many of his scenes are taken from episodes in "The Thirty Years War." "His pictures are well designed, his composition ingenious, his pencil free and delicate, and his coloring rich and harmonious, approaching that of Rubens. He particularly excelled in battles and huntings, in which his figures and horses are designed and painted with great spirit and animation. Rubens extolled his talent, and Van Dyck painted his portrait among the eminent artists of his country."—*Biographical Dictionary.*

Giving the Pass-Word.

On oak panel, 39 x 29.

SIGNED, bottom, left of centre: **PEETER SNAYERS.**

60

STEENWYCK (Hendrik Van),

Flemish School

Born, 1550. Died, 1604.

Made a specialty of painting church interiors, and in this branch is unexcelled.

Church Interior.

On oak panel. 12 x 10.

61

FUNCK (Melchior), . **Old German School**

Painting dated 1496.

No mention can be found of Funck in any of the art dictionaries. This portrait is conceived in the best style of Cranach, and proves that Funck must have been an artist of superior quality.

Portrait of a Nobleman

On oak panel. 15¾ x 20½.

SIGNED, upper corner: **MELCHIOR FUNCK, FECIT, ANNO, 1496.**

62

BORSSOM (Abraham Van), . Dutch School

Flourished second half 17th Century.

Little is known of his life. Was a pupil of Rembrandt, and a most excellent cattle and landscape painter. "His drawings are fine and highly estimated in Holland."—*Bryan.*

This painting is in the original wood-carved frame.

Landscape, with Cattle

On canvas. 32 x 26.

SIGNED, lower right side: **A BORSSOM.**

63

BRAMER (Leonard), . . Dutch School

Born, 1595. Died, 1673.

He surpassed all his contemporaries in the representation of golden, silver, and marble vases, etc. Later he devoted himself to historical subjects, and in this field his smaller paintings are particularly remarkable. The figures are finely drawn, and there is an intense power in the coloring; so intense that his paintings have often ranked as Rembrandt's. "His pencil is light and spirited, and he was a perfect master of chiaroscuro."—*Bryan.*

A Human Sacrifice

On oak panel. 17 x 13½.

64

ZORG (H. M. Rokes), . . Dutch School

Born, 1621. Died, 1682.

"He attained great reputation for his pictures of subjects similar to his master, Teniers, representing interiors of Dutch apartments. The composition is ingenious, the design correct, the coloring warm and mellow, with good management of the chiaroscuro. They are very highly esteemed."—*Biographical Dictionary.*

The Housewife

On oak panel. 26 x 19½.

SIGNED, at bottom, right of centre: **H. M. SORG.**

65

HEDA (Willem Klaasz), . . Dutch School

Born, 1594. Died, 1678.

Exclusively a painter of still life. His work is easily recognizable because of its uniform silvery tone.

Still Life

On oak panel. 28 x 24.

SIGNED, edge of table, left: HEDA.

66

SUSTERMANS (Justus). . Flemish School

Born, 1597. Died, 1681.

He spent many years at the Court of Tuscany, and painted history and portraits, and in the latter branch was considered little inferior to Van Dyck. "When that distinguished painter visited Florence, he expressed his admiration of the works of Sustermans, and painted his portrait, of which we have an etching by Van Dyck himself. Rubens also esteemed him, and presented him with one of his own historical works, regarding him as an honor to his country." Lanzi says of him: "The artist had a neatness and elegance of pencil, extraordinary even in the school to which he belonged; and he possessed a peculiar talent of ennobling every countenance, without injuring the likeness."

A Knight of Malta

On canvas. 42 x 52.

SIGNED, lower left, about 8 inches from bottom: JUSTUS SUSTERMANS.

67

BOTH (Jan and Andries), . Dutch School

Andries, born, 1609. Died, 1644.
Jan, born, 1610. Died, 1662.

Jan was a most successful landscape painter, and Andries enriched his landscapes with figures and cattle. "Throughout their works everything is warm, tender and harmonious." This painting has been engraved by Jan Both.

An Italian Bridge

On oak panel. 22 x 18.

SIGNED on end of pillar: BOTH.

68

BLOOT (Peter Van), . . **Dutch School**

Born, (?). Died, 1667.

His paintings are very rare, and are much prized in Holland. Nagler says of him : "His coloring is soft, his brush light and delicate."

The Practical Joke

On oak panel. 10½ x 12½.

SIGNED on barrel : P. B.

69

VELDE (Esaias Van De), . **Dutch School**

Born, 1590. Died, 1652.

Bürger says of him that "he produced Jan Van Goyen, who produced Solomon Ruysdael, who produced Jacob Ruysdael, who produced Hobbema."

"His pictures are usually of small size, ingeniously composed, agreeably colored, and touched with a light, neat and spirited pencil. His expertness in small figures procured him almost constant employment from his contemporaries, who were anxious to have their landscapes adorned by his pencil. He was remarkable for his fondness of draping his figures in the Spanish costume.—*Biog. Dictionary.*

A Skating Scene

On oak panel. 29½ x 22½.

70

VERTANGEN (Daniel), . **Dutch School**

Born, 1598. Died, 1657.

Studied under Pœlemburg. "His pictures are well composed, agreeably colored and highly finished." His works are often ascribed to Pœlemburg.

Nymphs and Satyrs

On oak panel. 13 x 10½.

SIGNED IN FULL, lower left corner.

71

DROOGSLOOT (Joost Cornelisz), Dutch School

Born, 1590. Died, 1666.

Two beautiful examples of Droogsloot in the Gallery of the Hague, offer convincing proof that he was a superior artist and that many inferior works attributed to him must have been painted by imitators.

This remarkable painting is also signed Jan Steen. It is probable that Steen co-operated in the execution of this work, painting the front figures of the left-hand group. Both lived at Utrecht and were members of the same guild.

The Village Festival

On oak panel. 42½ x 28¼.

SIGNED, lower left side, **JAN STEEN**; in centre **DROOGSLOOT.**

72

MOUCHERON (Isaac), . Dutch School

Born, 1670. Died, 1744.

Son of the painter, Frederic Moucheron. (See No. 3). He went to Italy at the age of twenty-four and became a noted landscape painter in the Italian style. "He was a perfect master of perspective and architecture. He executed many easel pictures which are exceedingly prized in Holland and in every part of Europe."

The Mountain Pass

On canvas. 23 x 25¾.

SIGNED in the foreground: **MOUCHERON.**

73

RUBENS (Peter Paul), . Flemish School

Born, 1577. Died, 1640.

(*SEE NUMBER FORTY-SEVEN.*)

This rapidly executed study—probably the work of only an hour or two—shows, even more than a finished painting, the power and genius of the great master. A few similar sketches exist in the Munich Gallery, which connoisseurs know how to study and prize.

Study, Male Head

On oak panel. 11 x 12.

SIGNED with Monogram.

74

SCHALKEN (Godfried), . Dutch School

Born, 1643. Died, 1706.

A pupil of Gerard Dou. "He was remarkable for painting in a variety of ways, in all of which he excelled, but most in night subjects. He knew how to distribute the light of a flambeau or taper with extraordinary skill, so as to diffuse a brightness over his objects by a proper opposition of shadow, which only nature could equal; in this line he was without a competitor."—*Biog. Dictionary*.

Girl with Candle

On oak panel. 5½ x 7½.

SIGNED in full, lower left corner.

75

WIT (Jacob de), . . **Dutch School**

Born, 1695. Died, 1754.

He is said to have been influenced by Rubens, but this picture shows rather the Rembrandt spirit. In fact, the patriarchal figures on the right so strongly resemble figures (even to the very models) attributed to Rembrandt as to make it certain that many examples called Rembrandt in European galleries are really from the hand of De Wit. This painting proves De Wit to have been a great artist.

David and Solomon Receiving Gifts

On oak panel. 33 x 23.

SIGNED, lower right: **J. de WIT.**

76

HOBBEMA (Meindert), . **Dutch School**

Born, 1638. Died, 1709.

He appears to have been the scholar of Jakob Ruysdael. Sir F. W. Burton, says: "The landscapes of Hobbema consist generally of simple wooded scenes, often sunny, with an occasional pool of water or a mill. The majority of his works are held in England; they were little known or little appreciated in Holland till about a century after his death. They are now more generally valued, perhaps, than the works of any other landscape painter, and realize very large prices at auctions." The Hobbema of the Dudley Collection, with figures by A. Van de Velde, sold for 10,000 guineas in 1892.

The Village Mill

On oak panel. 14½ x 17.

77

HEEMSKERK (E. Van), . **Dutch School**

Born, 1645. Died, 1704.

A painter of genre scenes, peasant groups, etc. Siret says: "A touch spirituelle, very lifelike." This painting, although in very dark tone, will repay close examination and study. "Heemskerk gained a high reputation, and was considered an eminent artist in his day."

A Tavern Interior

On canvas. 16½ x 14.

SIGNED, lower right, deep under the paint.

78

DENNER (Balthazar), . German School

Born, 1685. Died, 1749.

The spirit of his work properly places him in the Dutch school. He was extensively a portrait-painter, and in this department, was the most painstaking artist that ever lived ; often, it is said, devoting three years to the painting of a single head.

This example is fully the equal of the two famous Denners in "The Belvedere," Vienna, and the two in the "Alte Pinakothek," Munich.

Portrait, Head of Old Man

On COPPER. 18 x 21½.

A strip of wood has been joined to the copper plate on the left, in order to throw the Head into the centre of the frame.

79

BERCKHEYDE (Job), . Dutch School

Born, 1630. Died, 1693.

Was a keen observer of nature, and painted landscapes and village scenes very much in the style of Teniers. "His careful study of nature enabled him to give an appearance of air and sunshine to his pictures, producing a very agreeable effect."—*Bryan.*

The Farm Well

On oak panel. 19 x 15½.

80

DOU (Gerard), . . . Dutch School

Born, 1613. Died, 1675.

After some preliminary instruction he entered the school of Rembrandt, where, in three years, he acquired such technical ability as was necessary to make him famous. "His pictures are usually of small size, with figures so exquisitely touched, and with a coloring so harmonious, transparent and delicate, as to excite the astonishment and admiration of the beholder. Although his works are wrought up beyond the works of any other artist, there is still discernible a spirited and characteristic touch that evinces the hand of a consummate master, and a breadth of light and shadow which is only to be found in the works of the greatest masters of the art of chiaroscuro. Dou was incontestably the most wonderful in his finishing of all the Flemish masters. Everything that came from his pencil was precious. His works are not numerous, and from this circumstance, and the estimation in which they are held by collectors, they have ever commanded enormous prices."—*Biog. Dictionary.*

This exquisite painting formerly belonged to the famous, or infamous, Lola Montez—probably the gift of a royal admirer.

The Hermit

On oak panel. 6½ x 9.

SIGNED, lower left, in the black: **DOUV.**

81

COQUES (Gonzales), . . Flemish School

Born, 1614. Died, 1684.

Was called "The little Van Dyck." "His groups of family portraits were considered superior to those of any artist of his time, Van Dyck alone excepted. He was employed by Charles I. and other potentates of his time. To those who have not seen the pictures of this extraordinary artist, it will be difficult to give an idea of the beauty of his style. Although his heads rarely exceed the size of an inch and a half, they have all the breadth, freedom of touch, and animated character of the works of Van Dyck. The heads and extremities are designed with the utmost correctness; his coloring has the freshness, and his draperies the ease observed in the works of his master. His family groups were admirably conceived, and in the accessories he displayed great taste and elegance. His paintings are few in number and are extremely valuable."—*Bryan.*

The Dance

On canvas. 56 x 37.

SIGNED, lower left corner: **G. COQUES, 1654.**

82

MOLYN (Peter), . . **Dutch School**

Born, ?. Died, 1661.

His paintings are often mistakenly attributed to Solomon Ruysdael, although this beautiful example is superior to any Solomon Ruysdael I have seen. Mr. Bryan says: "He painted landscapes in a very pleasing style. His pictures are very rare."

The Bridge

On oak panel. 20 x 12.

SIGNED, on rail fence, right: P. M. 1628.

83

UCHTERVELT (Jan), . **Dutch School**

Flourished about 1670.

A superior artist, who is supposed to have studied under Terburg, "whose manner and subjects he imitated so closely that his pictures have frequently been taken for the works of that master. They usually represent domestic subjects, ladies at their toilet, musical parties, etc. They are well colored and highly finished. He excelled in his draperies, particularly in white satin, in which he equaled Terburg."—*Spooner.*

"Good pictures by Uchtervelt, in good condition, are very scarce."—*Bryan.*

The Quartette

On canvas. 27 x 34.

SIGNED, lower right hand: J. UCHTERVELT.

84

MAES (Godefroid), . . **Flemish School**

Painting dated 1627.

In the catalogue of Count Manfrin of Venice, from whose galleries I purchased this painting, it was, owing to its darkened condition, ascribed to G. Maes, the younger. Cleaning brought out the date 1627, which, as the son was born in 1649, necessarily makes it the work of his father, of whom it is *the only authenticated painting known.*

The Fish Auction

On canvas. 81 x 58½.

SIGNED, on left edge of stand, near centre: 1627, MAES.

85

CUYP (Albert), . . . Dutch School

Born, 1605. Died, 1691.

One of the very best landscape and cattle painters of the Dutch school. Berger has said of him that "one can always tell by the picture what time of day it represents."

"Cuyp, who has been called the Dutch Claude, acquired the chaste and exquisite style for which he is so particularly admired, by a close and vigilant attention to nature. His pictures frequently represent the borders of the Maas, with shepherds and herdsmen tending their cattle. These subjects he has treated with an enchanting simplicity that may truly be said to be peculiar to him. Whether he wished to exhibit the dewy vapor of morning, ushering in the brightness of a summer day, the glittering heat of noon, or the still radiance of evening, nature is perfectly represented. No painter, perhaps, has surpassed him in the purity of aerial tint. The pictures of Cuyp are to be met with more frequently in England than in any other country, and, with the exception of those in the Louvre, almost all his masterpieces may be found in the public galleries and private collections of this country, for it was in England that the beauty of his pictures was first appreciated."—*Bryan.*

Morning Landscape, with Cattle

On oak panel. 15¼ x 9½.

SIGNED faintly on grass under cow, extreme left: **A. CUYP.**

86

NASON (Peter), . . . Dutch School

Flourished second half of 17th century.

Little is known of his life. He appears to have visited England, inasmuch as he painted the portrait of Charles II. "His portraits are composed with much knowledge, excellently drawn, and of careful execution."

Portrait of a Young Girl

On canvas. 25½ x 33¼.

SIGNED, lower left side: **P. NASON.**

87

BEYEREN (Abraham Van), . Dutch School

Born, 1620. Died, after 1674.

He painted flowers and fruit, but principally fishes, which he portrayed in such masterly manner that he has been called "The Raphael of Fishes." Van Beyeren spent some time in the studio of Rembrandt, and it is worthy of remark that this painting bears Rembrandt's signature in addition to his own. Connoisseurs will appreciate that this example is indeed worthy of the very greatest master.

Cat and Fish

On canvas. 24 x 19½.

SIGNED, on edge of table, right hand: **BEYEREN-REMBRANDT.**

88

GOYEN (Jan Van), . . Dutch School

Born, 1596. Died, 1656.

Whoever learns to love Dutch art will especially learn to love the work of Jan Van Goyen. The father-in-law of Jan Steen—the teacher of Solomon Ruysdael and of Nicolas Berghem—Van Goyen was in the closest relation with the greatest masters of his time. This example can justly lay claim to being one of the most beautiful Van Goyens in existence.

Landscape, with Fishermen drawing Net

On oak panel. 18 x 16.

SIGNED on the boat: J. VAN GOYEN, 1644.

89

TENIERS (David), The Son, . Flemish School

Born, 1610. Died, 1690.

"He was a constant and faithful observer of nature, which is discernible in all his works. His favorite subjects were landscapes with small figures, village festivals and merrymakings. That he might have an opportunity of studying from life the rustic character of the peasantry, their sports, rejoicings, quarrels, and combats, he established himself in a retired situation in the village of Perk, where he could mingle with the people and observe with a painter's eye their character under the impulse of the various passions; and it is surprising that he was able to give such an admirable variety to representations, which, in their nature, appear confined and uniform. His pencil is free and delicate, his trees are touched with a spirit and taste for which he is remarkable, his skies are light and floating, and there is a silvery charm in the coloring of his best works peculiar to himself. His pictures are generally clear in all their parts with a beautiful transparency."—*Spooner*.

Group before Village Inn

On oak panel. 25 x 20.

SIGNED, on log in centre, with Monogram: D. T.

90

LUNDENS (Gerrit), . . Dutch School

Born, 1622. Died, after 1677.

A highly esteemed painter. The books say that he painted in the style of Metzu, but this magnificent painting shows clearly the manner of Peter de Hooch.

The Housewife Cleaning Fish

On oak panel. 28 x 17.

SIGNED, lower left corner: G. LUNDENS.

91

WOUVERMAN (Philips), . Dutch School

Born, 1614. Died, 1668.

"The pictures of Wouverman are held in the highest estimation; they usually represent hunting and hawking parties, horse fairs, encampments, halts of travelers, and other subjects into which he could introduce horses, which he designed with a correctness and spirit which has never been equaled. It is commonly reported that he never painted a picture without introducing a white or gray horse; but this is probably incorrect. Some of his landscapes are simply composed, and others are enriched with architecture, fountains, or edifices of a beautiful construction. His invention was so abundant that none of his pictures have either the same grounds or distances, varying perpetually with inexpressible skill. His figures are admirably drawn and grouped with uncommon taste and ingenuity. The pencil of Wouverman is firm yet delicate; his distances recede with true perspective beauty, and his skies, atmosphere, trees and plants are all exact and lovely imitations of nature. He was one of the best painters that the world has produced."—*Biographical Dictionary.*

Repose of the Hawking Party

On oak panel. 25¼ x 19.

SIGNED, lower left corner, with Monogram: Ph. W.

92

NETSCHER (G.), . . Dutch School

Born, 1639. Died, 1684.

"Netscher, who became very popular amongst the upper classes of The Hague, painted scenes from their social indoor life, much in the manner of his principal master, Terburg." He excelled in the elegance of his figures and in his sense of beauty of form. Some critics maintain that he was the best painter of stuffs in the Dutch school, and that in tasteful composition and correct design he was the superior of TERBURG.

The Love Letter

On canvas. 29½ x 23½.

SIGNED, on rung of chair, left: G. NETSCHER.

93

WEYDEN (Roger Van Der), . Flemish School

Born, 1399. Died, 1490.

"The style of Roger, though thoroughly Flemish, differs widely from that of John Van Eyck, and affords little ground for the story that he had been Van Eyck's pupil. He seems to have been a man of strong religious feeling. Less intensely realistic than Van Eyck, less gifted with the desire and the power to reproduce the phenomena of nature for their own acts and in their completeness, he thought more of expressing the feelings common to him and the pious worshippers for whose edification he wrought. Still, he was naturalistic too, in the sense in which that term applies to all painters of the early Flemish school, in that he imitated with minuteness every object which he thought necessary to his compositions. His scenes seem filled with the light of early morning. His color, pale in the flesh tints with grayish modelling, is varied and delicately rich in the clothing and other stuffs introduced. Thus he ransferred to his oil pictures the light and brilliance of missal painting, an art which he had perhaps himself practiced. The influence of this painter was widespread and lasting."—*National Gallery Catalogue.*

So far as known, this is the finest example of the early Gothic School of Art now in the United States.

The Holy Family

On oak panel. 18 x 20.

HALS (Frans), . . . Dutch School

Born, 1584. Died, 1666.

Students of Dutch art have gradually come to realize that one of the great representative art-geniuses of the world was Frans Hals. "Of the host of distinguished painters in that branch of art who practiced in the Netherlands in the first half of the XVII. century, he stands forth as the first, Rembrandt only excepted." Yet, whoever has carefully studied the paintings of Hals in the Museum of Haarlem must have been impressed with the probability, if not the certainty, that Rembrandt drew the model of his style from his work. Other of his paintings again prove that Van der Helst, so different from Rembrandt, took his style from the same great source. Unquestionably he stands out as one of *the greatest masters in portraiture of his own or of any time.*

This painting formerly formed part of the collection of Ferdinand II., King of the two Sicilies. In treatment it greatly resembles "The Portrait of a Cavalier," belonging to the Marquis of Hertford, and now regarded as the greatest Hals in all England.

It is my well-considered opinion, being as impersonal in my judgment as I can be under the circumstances, that this painting will yet be recognized as *one of the very greatest master-pieces* of the Netherland School.

Portrait, Head of Young Man

On canvas. 19½ x 25½.

PRESS CRITICISMS

—OF THE—

LOUIS R. EHRICH COLLECTION

—OF—

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On the Evenings of January 22d and 23d, 1895.

Mr. WILLIAM A. COFFIN writes in The New York Evening Post, February 28, 1888:

Mr. Ehrich was first attracted by the pictures of the old masters of the Dutch school while pursuing post-graduate studies at the University of Berlin, and made frequent visits to the galleries there and in other cities in Germany. Returning to the United States he engaged in business in New York, and worked with such close application for eight years that he completely lost his health, and was ordered by his physician to a residence in the South of Europe. While in Italy he became acquainted with an English amateur who owned a small collection of Dutch masters, and who always carried two of his pictures about with him when traveling. * * * * The English gentleman died suddenly, and his widow asked Mr. Ehrich to purchase the two pictures. These were the nucleus of the collection now on exhibition in New Haven. Mr. Ehrich soon became an enthusiast on the subject of Dutch pictures himself, and during seven years traveled about from place to place seeking for them, and though in nine cases out of ten his journeys were fruitless, and where he had been led to expect to find gold he found only dross, he succeeded in getting together his present collection.

The collection is such a uniformly good one, including as it does examples of most of the famous Dutch and Flemish masters, and many interesting examples of minor painters quite unknown outside of the permanent galleries in European museums, that it shows the possibility of still finding old masters, of these schools at least, in Europe. It shows that an intelligent collector who buys old masters because they are old masters, and not for their names, can yet find enough of them to make up a thoroughly representative gallery. The most important pictures in the Ehrich collection, as much on account of their excellence as the celebrated names they bear,* are an interior with the figure of a

* Note.—At the date of this writing, neither the "Frans Hals" nor the "Van der Helst" formed part of the collection.

woman in a blue robe by Netscher, a picture that shows much of the finest quality of Terburg and Metsu, whom Netscher took as his models; a fine cattle piece by Adrian van de Velde; a Rubens representing peasants dancing around under the trees—a picture of good size and a characteristic example; a masterpiece by Abraham van Beyeren, who was called the "Raphael of Fishes"; a beautiful interior with a woman dressing fish, by Gerrit Lundens—a picture especially handsome in general tone and as fine as a Peter de Hoock; three Van Goyens, of which one showing a scene by the waterside with fishermen in a boat in the foreground, and the quays and the buildings of a town running off in the distance to the right, is a superior example; a fine three-quarter length portrait of a young woman by Cornelius Van Haarlem; and a very remarkable work by Roger von der Weyden. Other masters who are well represented are Jan Wynants, J. de Wit, Lucas de Leyden, Justus Sustermans, David Ryckaert, Ruysdael, and H. M. Rokes, or Zorg, as he is most commonly called; and there are one or more each of Van Ostade, Gerard Dou, Cuyp, Berghem, Dirk Hals, Maes, Pieter Neefs, Paul Potter, Terburg, and the two Teniers.

From THE NEW-YORK TIMES, October 26, 1894:

Since 1888, when it became accessible to the public at Yale College by the intelligent initiative of Mr. John F. Weir, the collection of Mr. Louis R. Ehrich has captivated interest, and there is only praise available for its collector, there is only appreciation of merit for his work.

Mr. Ehrich, having leisure, taste and enthusiasm, collected his paintings for their beauty, not for their signatures; for the qualities which would have attracted him in works of young and unknown artists, if he had been a Maecenas of the moderns, and not for the commercial value attached to documentary evidence which, in all seriousness, in art is not at all evidence.

Yet there are famous names among the honest workmen whose canvases enchant one here, as they enchanted in the Augustan age of Dutch art, artists and men of affairs. There are Gerard Dou, interpreter of carefully kept homes and most skillful among the pupils of Rembrandt trained in the mysteries of light and shade; Frans Hals, who was the art of painting made man; Adriaan Van Ostade, to whom the most trivial scenes of peasant manners were only pretexts for lavishness of golden rays of light; Paul Potter, accomplished artist of landscapes and of animals; Rubens, the greatest of Flemish artists, and the most intensely Flemish of all; David Teniers, whose work is a world of familiar, jovial peasants; Philip Wouverman and others.

There is little temptation to stop at these only in the gallery where they are blended in an impressive line of seventy-seven frames. It is amazing enough that so many works of artists who were greatly admired years and years ago should be the property of an individual and not of a nation, and it is much more agreeable to look at them, number by number, without individual prejudice, in the very spirit by which their owner was animated in their collection.

There is a painting of fishes in a dish and a cat on a table, skillfully drawn and colored, and it would not be less praiseworthy if it were not signed Abraham Van Beyeren, and also Rembrandt. There is one of an old man wearing a coat, the threads in the tissue of which might be counted with a magnifying glass, although the portrait is painted on copper, and it would not be less admirable if it were not signed by Balthasar Denner.

There are among the pictures at which one likes to linger a landscape, subtly Italian in style, by Jacob van der Does; a vivacious cavalier, with broad-brimmed hat and feather-curled mustache, evidently by Frans Hals; an attractive composition of women and men in groups, by G. Van Herp; another by Jan Joseph Horemans; the portrait of an old man, with long white hair and beard, by Salomon Koninck; a lace cape, on the shoulders of a woman most excellently drawn, highly finished, by Jan van Mieris; groups of dancers, the heads of

whom are painted like miniatures, by A. Möller; a portrait, the hands of which are poems of delicacy and tact, by Peter Nason; a portrait in profile, a quickly drawn sketch of the head of a man, quite worthy of Rubens; a landscape, with two cows and two sheep in the foreground, by Paul Potter, who, perhaps, is overestimated; a tavern, with the attractive face, in the foreground, of a man seated at a table, by David Teniers.

There is a naïve Madonna nursing her Child, by Cranach; a regal Virgin, with hair formed of gold in threads, in a Gothic room, brilliant in colors, decorated with the bright leaves of an open missal and with other anachronisms, but beautiful, inspiring, and doubtless, as the catalogue says, the best work of Roger von der Weyden; "The Peasants' Dance," a Rubens, and many other works that lovers of art may admire and that students should often consult.

From THE MAIL AND EXPRESS, October 26, 1894:

The collection of Mr. Louis R. Ehrich is a gathering of paintings that for a month to come will be the talk of the local art world, and will afford keen pleasure to the connoisseur, while it broadens the art learning of the actual and theoretical students of art who visit it.

It is a collection that will reward many visits from those who care to cultivate a knowledge of the sterling and sturdy methods of painters of olden times in the Low Countries, and they belonged to a school that has held its own in critical and popular esteem in the face of every changing phase of art.

The places of honor on the walls are occupied at the east and west ends of the gallery respectively by a landscape with figures by Rubens and a portrait by Frans Hals. Of the example of the former master, which is a "cabinet size" canvas, only the most ardent praise can be fairly written, and the picture is undoubtedly the jewel of the collection.

It shows a bevy of thoroughly characteristic Rubenese peasants indulging in a wild terpsichorean romp beneath the spreading boughs of a tree as sturdy and vigorous as themselves, in the lower part of which is seated a musician, who provides the melody to spur them on.

The composition is superb and the action so vibrant with life that one almost expects to see the lusty damsels and their amorous swains suddenly whirl into actual movement and the great tree to rustle and sway above them.

There is a second example of Rubens in a small head of a man, characteristic of the artist in its fresh rosy coloring.

The two examples of Frans Hals are a large portrait and a very small canvas, showing a man holding aloft a drinking glass, the former being full of that spirit which carries with it the sense of actual humanity.

Of the collection in detail, a lack of space prevents, at the moment, a comprehensive review, but there are certain paintings that must be specially referred to. There are, for instance, two kitchen interiors by Zorg, showing in each case a woman at work and such accessories as kitchen pottery and metalware, provisions, vegetables and fruit, and the finish is as exquisite as the drawing is correct and careful.

Philip Wouverman is well represented in a fine, dreamy example of his work that has both force and delicacy of finish, and there is a delightful picture by Roger von der Weyden, of a Virgin and Child in the window-seat of a brilliant Gothic room, from which a view of a city is seen; a Madonna and Child, with two angels above, by Cranach; a small pot-house interior, by David Teniers, the elder, and a landscape with card-players outside a pot-house, by David Teniers, the son.

A. Möller is represented by an exceedingly interesting interior, showing a ball or a wedding feast, which will repay study, not only from its intrinsic merit, but on account of the story it tells of the manners of the time; and G. Netscher has a delightfully old-fashioned painting of a girl seated at a writing table in a contemplative mood. Her garments show the artist's skill as a painter of stuffs. Gerrit Lunden's art is also

most creditably exploited in an interior, with the figure of a woman seated at the work of preparing the materials for a hearty meal, the picture being one of the gems of the collection. And another admirable bit of feminine exploiture is the study, by William Van Mieris, of a woman, gowned in silk and lace, contemplating herself over her shoulder in a mirror in which her reflection is shown.

Of landscapes there are a full plenty, and they are of many degrees of excellence, and of festive scenes among all classes an equally satisfying variety will be found.

Still life is also a factor of some importance in the collection, not numerically speaking, but in the masterly examples which Mr. Ehrich has selected to display, and among them a study by A. van Beyeren, of two coarse fish with a cat glaring out of the background, and a small and marvelously finished dish of some curious cakes or sweetmeats, by Jan David de Heem, a still life painter whose name stands high among the very greatest followers of that branch of art.

From THE NEW YORK HERALD, October 26, 1894:

The work of capital importance in the collection of Mr. Louis R. Ehrich, as well as of chief artistic interest, is a country dance in the open air by Rubens. This is a remarkably fine example of cabinet size, beautiful in its composition and riotous in its lusty expression of life and color. It is the perfection of violent and superbly contrasted action, and is illustrated by Burnet in his "Hints on Composition in Painting." The two fine female portraits, by Pieter Nason and Cornelis van Haarlem, flank the Rubens, above which is a good portrait of a man by Van der Helst. Not at all as characteristic of the author as the last is the male portrait by Frans Hals, which is, however, a work of much strength.

Lucas Cranach's picture of the Virgin, with the Child at her breast, and two angels, is delightful in its archaic workmanship and its curious individuality of types. "The Holy Family," of Roger van der Weyden, is an interesting example, but rather lacking in delicacy in parts. An exquisite little work, a monk reading by a lamp, is put down to Gerard Dow, and there is a large and fairly interesting picture of a man by Sustermans. A second Rubens is a study of a man's head, and a delightful Netscher, a pretty and sad young woman in a bedroom with a letter in her hand. Superb is the picture of fish and a cat by Van Beyeren, and very curious and exceedingly well painted the picture of a gorgeous and very drunken wedding feast by Anton Möller.

SCENES OF PEASANT LIFE.

There is the usual cabaret scene by Teniers the elder, and a capital landscape, with figures outside, of a tavern by Teniers the younger. A large and interesting village scene is by Droogsloot. The largest of the three Adriaan van Ostades is a delightfully sketchy and artistic peasant interior, with six figures, and by his brother Isaac there is a fine little landscape, with figures. Masterly is the harmony in the two splendid little pictures by Peter Molyn —one a quarrel of teamsters over a jam on a country road and the other the outskirts of a village. The Adrian van de Velde is a landscape with cattle and sheep and a woman milking, and a good shipping scene by his brother Willem. A Van Goyen of the first order shows a group of fishermen by their boat in the foreground near a castle. A second example is also of good quality. Denner is represented by one of his highly finished old man's heads, with some really marvelous texture on the coat, and Van Mieris by a lovely picture of a woman at her toilet table.

CRITICISMS OF SPECIAL EXAMPLES.

RUBENS. (*No. 47 of Catalogue.*)

MR. CHARLES DE KAY, in THE NEW-YORK TIMES of March 12, 1888:

Of the two Rubens pictures, one is particularly charming. It is a small canvas in rich light tones, representing a dance of country folk beneath an old oak, in which a player on the pipe is seated. On the right, on an eminence, is a Flemish villa built in a semi-classical style of architecture; on the left-hand corner is a dog, painted with that inattention to the strongest characteristics of canine nature which was true of the period. The joyous band of 16 men and women is rushing about in an irregular circle, holding hands, and in some cases striving to kiss, in one case kissing. The bare shoulders, feet and legs of the handsome Flemish women, the half bare torses of the men, are painted with that love of muscular effects, that breadth in the handling of the brush, that riotous delight in color which are Rubens' himself. The movement in the figures is simply wonderful; the attitude unconstrained and varied; the effect neither classical nor ignoble like the peasant dances of Teniers and artists like Teniers. Physically speaking, these robust people are peasants, and their hearty animal enjoyment belongs to that class; but Rubens has given them, notwithstanding, a dignity and real grandeur that belongs to his genius. The strongest instance is the woman who is caught as she stands fronting the spectator, her head to one side, almost in the centre of the throng. She is a vigorous and very beautiful creature, who might be cut from her surroundings and framed as a portrait or for a type of blonde Flemish beauty. The painting of her hair, face and dress is marvelous.

FRANS HALS. (*No. 94 of Catalogue.*)

MRS. M. G. VAN RENSELLAER, in THE NEW YORK WORLD, October 28, 1894.

While you are waiting for the big exhibition of portraits of women to open in the Academy of Design next Thursday, take an hour to visit the rooms of the Fine Arts Society, on Fifty-seventh Street. The effort is worth making, if only for the sake of a single portrait which has just been hung there. It is an old portrait, but of the kind which is perennially young—the portrait of a man who, although dead for centuries, seems rather more alive and a great deal more individual than most of the men whom you daily meet in the street.

It is attributed to Franz Hals, and seems amply to deserve his name. But it needs no name to accentuate its excellence. It shows the head and bust of a rather young man, dressed in black, with a great black hat pushed back from his brow and almost filling the upper part of the canvas. The bust is shown almost in profile, while the head is turned nearly in full face, and the eyes meet ours. The color is soberly rich.

The pose is as spirited, the characterization as keen and emphatic as one must expect whenever Hals is mentioned. And although the treatment is not of that rapid, succinct kind, with very bold, broad brush-strokes, which some people may think equally inseparable from his name, if we know Hals well we know that he did not always paint in this fashion. He arrived at it gradually during the course of a very long life, and many of the most famous of his earlier pictures are painted as quietly and suavely as this one, and even without as much breadth and ease.

Certainly no one can think with regret of any other method, noting the sureness and strength and completeness with which this face is drawn and modeled, the quick skill with which the scanty upturned mustache is indicated, the liquid vivacity of the brown eyes, the truth to texture in the flesh and hair, and the intense vitality, the compelling charm—spiritual as well as physical—of the general result. Altogether it is a masterly thing in intellectual conception and in workmanship. And, therefore, it is a good thing to see before you try your eyes upon the multifarious methods of portrait-painting which the Academy show will reveal in bewildering variety. Of course, a great many of these methods will be very good, and yet will not in the least resemble the one which rendered this beautiful black-hatted gentleman. But you may feel sure that if you find anything which in treatment does resemble him it will be very good indeed.

FRANS HALS. (*No. 32 of Catalogue.*)

Mr. CHARLES DE KAY, in The New-York Times of March 12, 1888:

The small full length of a young toper, has all the characteristics of the wonder of Haarlem. He tips his chair back on the hind legs and raises a goblet in his left hand while he turns his face over the right shoulder and laughs out of the picture at the spectator. This has the bold, but not wild handling and the vivid human look that one sees in the pictures by Hals in the little museum at Haarlem.

GERARD DOU. (*No. 80 of Catalogue.*)

Chicago Tribune, of November 22, 1888:

The little interior by Gerard Dow is apparently a trivial thing. It is only six inches by nine in dimensions. It will not make anybody stop and look at it unless the first glance be penetrating. But look again at that little black canvas.

So exquisite is the brush that has finished its surface that it is found to contain an interior vista more powerful in light, more effective in dark, than the largest composition in the collection in proportion to drawing. If there be such a thing conceivable as epic in miniature it is here. Here is firm tone, harmonious and balanced color, absolute adjustment of objects in mutual relation of drawing and color; and that depth and persistence in the creation and distribution of interior light which marks a Rembrandt first of all the Dutchmen. Only in this and in this not as an imitator but nearly as a peer, Dow recalls the master in whose studio he spent three years. He chose subjects apart from the preferences of Rembrandt, and, although he practiced for a time portraiture, he naturally fell into that mixed composition in which invention, individuality, and a passion for minute shades of light and shadow, for delicacy forced almost to exaggeration, are apparent. In ease, depth, humor, and invention it recalls one of the Dows in the Louvre—his own portrait in the embrasure of a window.

VAN HAARLEM. (*No. 21 of Catalogue.*)

Mr. CHARLES DE KAY, in The New-York Times of March 12, 1888:

Very charming is the portrait of a young Dutch lady by Cornelis of Haarlem, an older painter than Hals, whom the latter surpassed on his own ground, that of portraying the well-to-do burghers of the little town. Her prim cap, healthy cheeks and lips, big stiff outer collar reaching from neck to shoulders, and finer white collar underneath, not to speak of her calm, good look, make this young woman a typical representative of the town where the cobblestones are washed every morning before breakfast. Cleanliness and godliness ooze from her every pore. The happiest point is the orange which she carries in her left hand at her waist. It gives the rich color point needed, and, without any sort of doubt, has a symbolic meaning, not, it may be surely said, that of the Orient which allies fruits with thoughts

VAN HAARLEM—*Continued.*

of love and matrimony, but that of Holland rising at the end of the sixteenth century from the ashes and blood of Spain to swear fealty to the House of Orange. This portrait is not only a beautiful, quaint old painting, but a living bit of history from the past.

DAVID TENIERS, Father and Son. (*Nos. 12 and 89 of Catalogue.*)

MR. CHARLES DE KAY, in THE NEW-YORK TIMES of March 12, 1888:

The specimen of David Teniers the elder is a racy tavern picture, which does not offend much by its indelicacy as most of the kind. The drinker sits enthroned as "happy as a lord" on his settee, and holds on his knee a jug. He wears a red cap and a coat of a fine greenish tone. The younger David is seen in landscape, not, as usual, in a genre picture. On the left is a brown thatched tavern; on the right an elevation, with a peasant trudging along the road; in the distance is water, with a church in a clump of trees, the water and trees of a curious green. A party of drinking boors sit in the open before the tavern.

PAUL POTTER. (*No. 46 of Catalogue.*)

MR. CHARLES DE KAY, NEW-YORK TIMES, March 12, 1888:

Paulus Potter may be examined in a curious cattle piece, with two cows and two sheep in it. It is an excellent and faithful depiction of cattle; in the background is a farm building behind trees, the leaves reaching to the ground, and a fine rolling farm landscape on the right.

GERARD HERP. (*No. 29 of Catalogue.*)

MR. CHARLES DE KAY, NEW-YORK TIMES, March 12, 1888:

A scene of festivity in which nine men and women are engaged in a bare room with a toplight, is assigned to Gerard Herp, a little-known painter. It is full of vitality and contains figures any one of which Meissonier would be glad to own.

PIETER NASON. (*No. 86 of Catalogue.*)

MR. CLARENCE COOK, IN THE STUDIO, 1888:

The "Portrait of a Lady" by Pieter Nason, is a good example of an artist of whom little is known, save that in 1639 he was a member of the old Haarlem Guild of Painters, and that in 1656 his name is found in the roll of the new guild. His portrait of a man in the Berlin Museum is described in terms that would equally apply to the painting of of Mr. Ehrich's "Portrait of a Lady": "It is a good picture, painted in a clear, simple style, with a flowing brush." This young lady wears a black dress with a large linen collar edged with lace and with tassels of linen thread. The collar is fastened at the neck by a gold clasp. Her sleeves are tight-fitting and she has lace undersleeves fastened with buttons of gold filigree. In her hand she carries a white glove, and she wears a ring set with a sapphire surrounded by turquoises. Her hair is drawn tightly back, and concealed by a stiff lace cap over a blue one, with gold pins and gold temple-clasps similar to the plainer ones worn at The Hague to-day. In her ears are long pendants set with stones and pearls and she has a brooch of the same. The beads about her neck are of coral. A silver chain hangs at her side. The picture is clearly signed at the left-hand lower corner: P. Nason, the "P" and the "N" united.

BALTHASAR DENNER. (*No. 78 of Catalogue.*)

MR. CLARENCE COOK, IN THE STUDIO, 1888:

Among the many excellent pictures in Mr. Ehrich's collection the "Head of an Old Man" by Balthasar Denner is worthy of special mention. It is in the finest condition and is an example of this master by which his remarkable talent may be perfectly judged. As in all Denner's work, we find here every wrinkle, every minutest fold of the skin, the moisture of the blue weeping old-man's eye, the web of the linen shirt, the grain of the cloth coat—all painted with such truth and expressiveness

as to baffle the attempt to explain it naturally. Thus we find persons accounting for the perfection with which the old man's coat is painted, by supposing that the canvas itself is made to serve for the web of the cloth, being merely glazed over and shaded here and there. Even if this could be proved * it would not much affect our judgment of the painting as a whole, since the most remarkable part of the work is the head and neck, and nothing can explain away the skill which is shown in the painting of these.

Denner's art has fallen into contempt of late in certain quarters, and the phrase, "A Denner-like minuteness," has come to be a reproach. But, two things must be borne in mind: First, that Denner's style was his own, the result of his own way of looking at nature, which, again, was the result of his peculiar power of vision. And second, his extreme minuteness of finish does not prevent his pictures from "carrying" well; they look as strong and living, seen across the room as near, and they are, besides, all marked with a distinct personal character, and convey the impression of great vitality. In no way can they be reproached with meanness or pettiness. *He is really a remarkable painter, and this picture is here to prove it.*

ROGER VAN DER WEYDEN.

(*No. 93 of Catalogue.*)

MR. CLARENCE COOK, in The Studio, 1888:

"The Holy Family," by Roger van der Weyden, is in excellent preservation, and has not needed any restoration, although, like all the panels in Mr. Ehrich's collection, it has been cradled—a precaution rendered necessary by the change from Europe, with its comparatively equable climate and unheated rooms, to America, with its half-dozen climates a day.

With the simple-hearted faith of the time, the painter of this picture has imagined the Virgin Mary as dwelling in a rich house of his own city, somewhere in the Flanders of the fifteenth century.

All the early painters looked at the matter in the same spirit, but household luxury was carried much further in the Netherlands at that time than it was in Italy, for the very good reason that, owing to the difference in the climate, the house and its comforts and adornments were of far more importance than they were in Italy, where people lived much out-of-doors. In consequence of this difference in the habits of the people of the two countries, we find the house of the Virgin in the early Italian pictures, or—since the birth and infancy of the Virgin herself were often the theme of the painter—the house of Anna and Joachim, characterized by dignity and grandeur, with little furniture and few appliances for what we of the North call comfort; while in the Netherland and French pictures there is more profusion and a greater display of costly apparatus for living.

In Roger van der Weyden's picture we are shown the interior of a Flemish house, with the furniture and fittings of which we seem to have a certain familiarity, since things bearing a general likeness to these are found in many pictures of the time. But in few that we are acquainted with is there such an abundance of detail relating to domestic life as we find in this picture of Mr. Ehrich's.

The majolica pitcher in Roger van der Weyden's picture was, of course, brought from Italy, since at that time, and for a long time after, no pottery, unless it was of the coarsest kind, was made anywhere else in Europe. But whether Roger brought it himself from Italy or found it in the Netherlands we cannot, of course, know. This artist was one of the first of his countrymen to go to Italy, and he may have found this pitcher there as well as the piece of stuff that is introduced into his picture. But this would not be necessary, since trade was already supplying the Netherlands with most of the new luxuries, and they were also finding their way there by private hands. Thus, what would appear to be one of the earliest mentions of the introduction into Northern Europe of majolica is found in Albert Durer's journal, where

* Note.—This painting is on Copper.

ROGER VAN DER WEYDEN *Cont'd.*

he says that he ate his breakfast on a certain day with the Portuguese agent, who gave him three "porcelains." But this was in 1520–21, while Roger is supposed to have died in 1464, fifty odd years earlier.

LUCAS CRANACH. (*No. 34 of Catalogue.*)

MR. CLARENCE COOK, in THE STUDIO, 1888 :

The "Virgin and Child," by Lucas Cranach, is an example, in beautiful condition, of this contemporary of Durer. The Virgin has a dark blue, almost black, veil, lawn sleeves, with narrow wristbands, a delicate lawn veil over her head, and a lawn neckerchief with a black cord on the edge and a narrow edging of lace. She has golden hair, accented with threads of gold. A red mantle is brought over her lap, and two cherubs hold up a mantle behind her, the other side of which is seen by the folded edges to be brocaded with a pattern in gold. Mr. Ehrich's picture is painted on a panel 1 ft. 1½ in. wide by 1 ft. 7½ in. high. So many of Cranach's pictures were worked on by his pupils and assistants—for his popularity was so great that he could only satisfy the demand for his work by setting up a sort of manufactory—that the familiar "dragon" at the top of this picture is no evidence that we have here the work of the artist's own hand. It is found on too many inferior examples to permit our relying on it. We judge the painting, therefore, on its own merits, and it seems to us an exceptionally good example of an artist who has a charm of his own that shines through all his crudities of conception and awkwardness of design.

ADRIAN VAN DE VELDE. (*No. 25 of Catalogue.*)

MR. CLARENCE COOK, in THE STUDIO, 1888 :

The cattle-piece by Adrian Van der Velde is painted on a panel 25 x 18½ inches. It is a pleasing picture, pretending to no more interest than cattle-pieces in ordinary —a bit of pastoral life bathed in the warm glow of a summer afternoon, one of the ancestors of the familiar cattle-pieces of to-day, with this difference : that the painter of such subjects in our time is, as a rule, far more intent than were the older men, on realistic treatment. He is thinking more of the cows as cows, than of cows in relation to the landscape, and this gives a matter-of-fact, commercial aspect to the cattle-pieces of our day that makes us too often indifferent to the real skill with which they are executed. The painter of this picture is more of a poet, as we reckon poets in Holland, and has contrived, without denying any of the prosaic facts, to throw something of an ideal veil over this group of a milkmaid and the farm-hand who talks bovine nothings to her across the fence.

GERRIT LUNDENS. (*No. 90 of Catalogue.*)

MR. CLARENCE COOK, in THE STUDIO, 1888.

The picture by Gerrit Lundens, "A Kitchen, with a Woman Cleaning Fish," is an excellent example of an artist who deserves to be better known, did he not have to contend with such painters as Peter de Hooch and Maes. This picture, besides being very skilfully lighted, is harmonious in color, and the painting is of corresponding excellence. The woman has on a large white apron that covers her so carefully while she is about her not very nice work that it only permits a little of her black dress to be seen. Her hair, combed back upon her head, is protected by a white and close-fitting cap. She holds a board on her lap and is cleaning the fish ; is first cutting off the tail of one of them. Before her, in a large copper draining-pan standing on a tub, are the fish she has not yet dealt with ; they are remarkably lustrous and wet looking. The object lying close by the tub, near the edge of the picture, and not easily made out in our print, is a cabbage ; and it is painted with a minuteness and delicacy that seems due to another hand than the one that, with little heed for detail, has flooded with warm light the broad and simple masses of the picture. This is a good picture, and bears the signature of the painter.

GASPARD NETSCHER. (*No. 92 of Catalogue.*)

MR. CLARENCE COOK, in THE STUDIO, 1888:

The picture of Netscher is a good example of his talent; better than is often seen outside the European Galleries, because, in addition to the careful painting and agreeable color there is more sentiment expressed than is usual with the artist, or with the Dutch painters in general. This young woman has received a letter, the contents of which are not to her mind, and in the picture her face expresses sadness with a simple truthfulness that cannot be mistaken. The color of the picture is agreeable, the lady wears a red bodice and a dark skirt of blue-green satin with gold embroidery. On the table are a candlestick with a candle in one of those uncomplying moods in which its kind are so apt to indulge, a watch with its guard, and an inkstand, and on a chair at one side is a dark red cloak, very well painted. In the background is a bedstead with its canopy, a constant detail in the pictures of the time, seen in cottages and rich men's houses alike, as a piece of furniture quite suitable for the saloon or living-room and not considered necessary to disguise, as in our nicer day, as a side-board, a bookcase or a wardrobe. The form of the present bedstead is peculiar; it is not the familiar four-poster, but a sort of canopy shaped like a tent.

VAN GOYEN. (*Nos. 41 and 88 of Catalogue.*)

MR. CLARENCE COOK, in THE STUDIO, 1888:

The Van Goyens in Mr. Ehrich's collection are all good specimens of the master. They are similar in subject: a port with wharf, a water-gate or entrance to a town, fortified by towers, and a still water coming close up to the walls, and with the boats moving sleepily about with their sails spread, or with fishermen plying their trade, a distant shore and a light sky with melting clouds. With no more material than this, Van Goyen can make picture after picture, no two exactly alike, but all having the same tranquil expression, and the same tone of golden brown, changing to gray or pale red, and making an effect never seen without pleasure.

SUPPLEMENTARY NOTES

On the Louis R. Ehrich Collection.

As there are many Masters in this Collection with whose work and value the American public is necessarily unfamiliar, it has been thought that it might add interest to the Exhibition and Sale if, in addition to the text of the Catalogue, some records of past prices were published. Generally speaking, it can be said that, since the beginning of our century, no School of Painting has advanced so largely and so continuously in prices as has the Dutch and Flemish. Within the last ten years, owing to the rapid growth in the number of Museums, to the rising appreciation of Art as a civilizing factor, and also to the increase and accumulation of wealth, the prices of genuine Masters of the Netherland School have risen with rapid bounds. This will probably be accelerated in the coming century. It is no passing fancy. It has grown and will grow with the development of a more correct taste in Art.

For many of the examples prices are not quoted because the Masters are so rare that no records can be found.

The prices given are taken from the "Gallerie des Tableaux," published by Mr. Le Brun in 1792; from the work

published by Mr. Burton in 1808; from the book of Mr. St. Germain in 1818; and from the "Art Sales," compiled by Mr. George Rexford, which record the sales in England only, and unfortunately not later than 1887. They refer to *public sales* only. It need not be stated that, at private sale, these Masters have brought very much higher prices.

THE ASSURANCE IS AGAIN GIVEN THAT THESE PAINTINGS WILL BE SOLD TO THE HIGHEST BIDDER WITHOUT ANY RESERVE.

BRAUWER (No. 4 of catalogue). Last example sold in England (1882) brought $3,000.

A. V. OSTADE (Numbers 6 and 20). Of the last six Ostades sold in England since 1882, the lowest-priced, smaller than these examples, brought $1,440. The highest price, $9,185. Average price, $4,700. Le Brun (1792) estimates value of a fine Ostade at $2,500.

CAPPELLE (No. 7). Since 1884 no "Cappelle" has sold in England for less than $940. A "Sea-View," in subject something like this example, sold in 1881 for $2,780. One of his "Sea-Views" sold for $2,000 as far back as 1838.

TENIERS (No. 12). A "Teniers," exact size of this example, sold in England for $2,835 in 1886.

ECKHOUT (No. 13). Last two sales of "Eckhout" in England, 1856, $850; 1885, $785.

VOS (No. 14). Since the issue of catalogue, it has been established that this painting is by "Ary De Vois." Born, 1641; died, 1698. The Biographical Dictionary says of him: "His

pictures are exquisitely finished, his drawing is correct, his coloring clear and transparent, and his conduct of the chiaroscuro admirable. He acquired a high reputation, and his pictures were so much sought after that he could not supply the demand. His works are rare and only to be found in the choicest collections."

LEYDEN (No. 15). Only two ever sold in England—1853, $1,400; 1881, $1,575.

MIERIS (No. 18). Very rare. None sold in England since 1813.

MOYLN (Nos. 19 and 82). Very, very rare Master. No record of any sale in any of the books.

KALF (No. 24). In 1808 and 1818, Burtin and St. Germain record sales of Kalf for $250.

VELDE, A. (No. 25). Le Brun's estimate in 1792 for a fine example was over $4,000. As far back as 1811, an A. V. d. Velde sold in England for $9,450. In 1875, one smaller than the example of this collection sold for $22,575.

MIEL (No. 26). Price given by Burtin and Germain, $625.

KONINCK (No. 27). $500 is price given by Burtin and Germain for Koninckss sold before 1808 and 1818.

NEER (No. 28). Le Brun's estimate, 1796, for Neer, good quality, $720. Burtin (1808) records sale of a "Moonlight" for $2,500, remarking the advance since 1796. As far back as 1833, a "Moonlight" sold for over $4,000. Last "Moonlight" sold, very small painting, in 1885, $800.

HERP (No. 29). The rarity of this Master can be appreciated from the fact that none has been sold in England in 74 years. Even in 1821 the "Herp" brought over $700.

CRANACH (No. 34). A "Cranach," one-half the size of this example, sold for $1,600 in England, 1882.

OSTADE, I. (No. 38). An I. Ostade, smaller than this example, sold for $2,780 in 1882. National Gallery bought one, 1883, for $4,200. Le Brun's record (1796) is $3,540.

CAMPHUYSEN (No. 40). Burtin (1808) records sale of Camphuysen for $1,000. Last Camphuysen sold in England, 1859, for $2,550.

GOYEN (No. 41). In 1882-3-4-5-7, six Van Goyens were sold in England at an average of over $1,000 each. One smaller than this example sold for $1,940 in 1882.

HELST (43). Last "Helst" sold for $1,835 in 1885. Le Brun (1796) records sale of "Helst" for $2,080.

WYNANTS (44). Last "Wynants" sold in England brought $1,730. One sold in 1875 for $9,450. Le Brun's estimate of value, even in 1796, is $2,000.

POTTER (46). As far back as 1798, a "Potter" sold for over $5,000. To-day an important Potter commands fabulous prices.

RUBENS (47). In the splendid work, "L'Œuvre de P. P. Rubens par Max Rooses, Conservateur du Musée à Anvers," published at Antwerp, 1890, the author, after describing this very composition, says:

"In the catalogue of the the legacy of Rubens, this work figures under the title of 'A Dance of Italian Peasants,' upon panel. It was sold by the heirs of Rubens to the King of Spain." (That is the "The Village Dance" now in the Madrid Gallery.) He continues: "Among the Paintings left by Rubens there was a second 'Dance of Italian Peasants,' not mentioned in the catalogue, which was ceded to Hélène Fourment" (the second wife of Rubens). *There is every probability, approximating certainty, that that was the very example now offered in this Collection.* As noted in the catalogue, it is, with several slight variations, the counterpart of the Madrid "Village Dance."

Six examples of Rubens, sold in England since 1844, have brought an average of from $20,000 to $27,000 each. The last

record is the "Rubens," sold in 1886 for $37,800. As far back as 1808 and 1818, Burtin and St. Germain estimate a fine Rubens painting at $20,000.

EXAMPLES TO BE SOLD ON THE SECOND EVENING.

PETERS (48). The rarity of "Peters" is demonstrated by the fact that none has been sold in England since 1796.

OSTADE, A. (51). In 1876 a Van Ostade, just about the same size as this example, "Village Ale-house with Dancers," sold for $18,900.

HEEM (52). In 1851 a "De Heem" sold for $525. Burtin (1808) records a sale at $2,000.

VELDE, W. (54). Le Brun (1796) puts value of fine W. V. de Velde at $4,165. One, smaller than this example, sold in England, 1882, for $6,825.

NEER (57). River scenes by "Van der Neer" have sold for over $1,700, as far back as 1844. In good condition and good size, they now bring enormous prices.

STEENWYCK (60). Since 1882, six "Steenwycks," about size of this example, sold in England at from $700 to $1,000 each.

BORSSOM (62). Very, very rare. No record of a single one ever sold in England, and no record of sale either in Le Brun, Burtin or Germain.

BRAMER (63). Although this Painting has been in my possession some fifteen years, I had, until a few days ago, been unable to determine the subject of the composition. Many literary and artistic personages endeavored to fathom the puzzle, but

without result. Last week, in carefully reading Mr. Le Brun's "Gallerie des Tableaux," published 1792, I came across a passage in which, after praising Bramer's paintings, especially the richness and intensity of his coloring, he speaks of an example somewhat similar to my own, and says that Bramer was especially fond of painting "THE DEATH OF PYRAMUS AND THISBE." That is undoubtedly the correct title of this example.

BOTH (67). A painting by "J. & A. Both" brought over $2,500 in 1815. In 1875 one sold for $23,625. Burtin's estimate in 1808 was that a small "Both" was worth $1,875; an important example, $2,500.

VELDE E. (69). No record of any sale in any of the books. He is exceedingly rare and brings enormous prices at private sales.

MOUCHERON, I. (72). The last "Moucheron," less than one-half the size of this example, sold in England, 1882, for $1,125. In 1879, an example, also much smaller, sold for $1,520.

SCHALKEN (74). Little "Schalkens" have sold in England, from $600, to $1,335, paid in 1846, and $2,045 paid in 1803.

HOBBEMA (70). From 1873 to 1886, thirteen Hobbemas sold in England, averaging $6,400 each. Burtin (1808) estimates Hobbema, $2,500; St. Germain (1818), at $3,125.

DENNER (78). The "Denner" of the Prince Narischkine Collection sold at public sale in Paris, 1882, for over $3,600. Next to the four Denners in Munich and Vienna, the example of this collection is the finest Denner in existence.

The Painting is signed in full—a fact not known when Catalogue was issued.

BERCKHEYDEN (79). Last recorded sale of "Berckheyden" sold in England was in 1886; "Church at Haarlem," at $1,500.

DOU (80). In 1870 a "Dou," subject "Astrologer holding a Candle," size 12 x 8, sold in England for $3,990. As early as

1823 a "Dou" sold for $6,500. Burtin's estimate of value in 1808 was for "A Figure," $2,500; "A Composition," $8,750.

COQUES (81). The last record of the sale of a "Coques" in England is in 1886; "Portrait of a Dutch Family," less than one-third the size of this example, price, $2,625. Burtin remarks of Coques: "The rarity of the works of this excellent artist is such that, if one except England, I am sure that one cannot find twelve examples in all the Galleries, public or private, in the whole of Europe."

UCHTERVELT (83). No record of any "Uchtervelt" sold in England since 1847.

CUYP (85). In 1774 a "Cuyp" sold in England for $1,520. In 1808 Burtin records value of a Cuyp at $2,080. Last example sold in 1886 for $9,185. Highest recorded price, 1876, painting 26 x 32, is $25,200.

NASON (86). No record of any Nasons ever sold in England, nor does Burtin mention him. A rare Master.

BEYEREN (87). No record of sale in any of the books.

TENIERS (89). Last sale of "Teniers" in England, 1886, was for $10,090.

LUNDENS (90). This is an exquisite example of the rarest of all rare old Masters. Not only can no record be found of any example offered at public sale, but Burtin (1808) seems never to have heard of Lundens, and he is not to be found in the European Galleries. Probably his works have been admired under some much more pretentious name.

WOUVERMAN (91). In 1811 a "Hawking Party" by Wouverman sold in England for $2,100; in 1823, $3,500; 1849, "Hawking Party," $1,650; 1873, "Hawking Party," $2,625; 1879, "Hawking Party"—an example one-third the size of the example of this collection—$3,835. Since that date prices for "Wouverman" have greatly advanced.

NETSCHER (92). It is impossible to quote prices for "Netscher," because his examples are of such varying importance, and because so many doubtful paintings are attributed to his name. As early as 1808, Burtin says that a capital composition by "Netscher" is worth over $3,000. He remarks upon the rarity of well-authenticated works of this Master, and adds: "All the pictures truly worthy of Gaspard Netscher are of a most charming and natural color, with figures beautiful, elegant, easy and full of very graceful expression, as one would expect from a man who lived always among the great; and though they are scarcely above 10 inches high, they seem larger from their dignity and proportions. The chiaroscuro is so exquisite that they appear really and absolutely relieved. As to execution, his works equal the best of Mieris and Gerard Dou for precious finish, and they even exceed them by a touch more easy, smooth and large, and by better vanishing contours. From my acquaintance with public and private collections, I am satisfied that nothing is more rare than the true gems of Netscher, in even the most distinguished collections of Holland."

WEYDEN (93). For the "Roger Van der Weyden," of the Duc Durcal Collection, the Boston Museum, it is said, paid $10,000. It is a larger example than the "Weyden" of this collection, but is in not nearly so good condition as regards preservation and color.

REMBRANDT (94). That it is possible for an unheralded "Rembrandt" to be discovered is shown by Mr. Dutuit in his work, "Tableaux et Dessins de Rembrandt," published in Paris, 1885. He mentions the following "Rembrandt" portraits of men which have disappeared:

Sale of Comte de Vence, Paris, 1761. Described in catalogue, "Portrait of Man, three-quarter view, wearing a toque." The catalogue describes it as a work of very great merit, and adds that it came from the collection of the celebrated Painter Rigaut.

Sale of Duc de Choiseul-Praslin, Paris, 1873. "Portrait of Man."

Sale of Mr. De Calonne, Minister of Louis XVI.; London, 1795. Described in Catalogue: "Portrait of Young Man, half length, very beautiful painting."

The true appreciation of "Rembrandt" was reserved for the latter half of the 19th century. Down to 1803 "Rembrandt" portraits could be purchased, at public sales, at from $100 to $500

It is true that in 1810 a "Portrait" sold at Amsterdam for over $8,000, yet in 1821 "Portrait of a Woman" sold in Paris for $740.

In 1831 "Portrait of a Rabbi," signed and dated, now owned by the Berlin Gallery, sold publicly in London for $700.

In 1845, Sale of Cardinal Fesch, at Rome, Portrait sold for $4,400.

In 1876, Sale of Chevalier J. de Lissingen, Paris, "Portrait" sold for $34,000. For this same "Portrait" $40,000 was refused at sale of Mr. J. W. Wilson, Paris, 1881.

The world-famous and exceedingly beautiful "DOREUR" "Gilder" sold in 1802 for $1,000. In 1854, the Duc de Morny bought it from Madame Gentil de Chavagnac for $5,000. After his purchase, the Duke was inclined to return it to the seller, but was dissuaded by the superior judgment of Mr. Malinet, an art dealer. In 1884 this same painting was purchased from the Duc de Morny by Mr. William Schaus, of this city, for $50,000, and, upon its admission to the United States, a duty of $15,000 was exacted. So the painting cost Mr. Schaus $65,000, and in 1888 he sold it to Henry O. Havemeyer, Esq., presumably with a profit on his cost price and interest.

It seems proper to explain why, within a few weeks of its sale, the Portrait No. 94 was changed as to its attribution from "Hals" to "Rembrandt." The painting was purchased some four years ago from a gentleman who is known for his discernment in matters pertaining to art. I purchased it within half an hour after I had seen it, at the asking price, and the same day had it forwarded to New Haven, to be hung with my collection in "The Yale School of Fine Arts." That it had a very strong "Rembrandt" quality I perceived at once; but, aside from my morbid fear of falling into the prevailing weakness of collectors, to over-attribute their examples, there was something in the treatment of the collar, moustache, etc,, which reminded me strongly of the "Portrait of a Cavalier" in the Hertford collection, and also of the "Portrait of a Young Man" in the "Berlin Gallery," both works of Frans Hals. Whoever thinks that it is easy always to distinguish "Hals" from "Rembrandt" has not diligently studied the various manifestations of the genius of "Hals," especially as displayed in the Portraits of "The Haarlem Gallery" in Holland. During the four years in which this painting remained in the Yale Gallery, I saw it several times, but always very, very hurriedly; yet each time I felt more and more that it must be the work of Rembrandt's

hand. When it was exhibited in the Gallery of "The American Fine Arts Society," on Fifty-seventh Street, I had, for the first time, the opportunity and the leisure to study it carefully. Within a few days I decided that there was something in the condition of the painting which was wrong. After the exhibition closed, I took it from the frame and found that there was on the sides a slight crust of accumulated dust and varnish. This, under my own eye and direction, I had Mr. Beers, 1264 Broadway—a very capable man—remove. With this slight change, the painting seemed to assume a different character, and developed a characteristic intense glow and living force, which, in my mind, established it as a "Rembrandt."

Meanwhile, in preparing the catalogue, I was examining the examples carefully as to signatures. In the growth of art-connoisseurship, one reaches a stage in which, for the recognition of most Masters, one does not need the signature; just as one would recognize the handwriting in a letter from an intimate friend, even if it were unsigned. My close scrutiny revealed twenty-eight signatures which I had not known as being on the paintings, and it is a tribute to the correctness of my attributions when I state that, with one exception (a minor example, concerning which I had already expressed some doubt), *every signature discovered corresponded exactly with the name of the artist to whom the painting had previously been attributed.*

On the "Denner" Portrait, No. 78, I could find no signature. In looking over the Photogravure of the "Denner" in the first bound illustrated catalogue, I was startled to see, on the lower left corner, the letters E R. Then I could trace the whole name. I hurried to the painting itself and easily found the signature. That made me think of what Professor Drummond says in his "Ascent of Man": "In at least five important particulars the Photographic Eye is the superior of the Eye of Organic Evolution. It can see where the human eye, even with the best aids of optical instruments, sees nothing at all; it can distinguish certain objects with far greater clearness and definition; owing to the rapidity of its action it can instantly detect changes which are too sudden for the human eye to follow; it can look steadily for hours without growing tired; and it can record what it sees with infallible accuracy upon a plate which time will not efface."

So I determined to direct this photographic eye upon the Portrait which I had come to believe a "Rembrandt," hoping that

it might spy out and reveal the signature. And so it did. I saw distinctly the large swinging R, then EMB, and the balance of the name faintly. So I was forced to the abiding conviction that it was unmistakably a "Rembrandt," and I could do no other than change the attribution. In fact, I think the Painting is signed twice: On the lower right with the characteristic small "Rembrandt" signature, and up near the hat the larger signature, as if to emphasize the fact that this noble-featured gentleman is *the Portrait of Rembrandt by himself;* which, from its resemblance to known portraits, I believe it to be.

As to whether the Painting reveals beauty, power and artistic genius, I shall leave to the critics to decide. In my own opinion—and I am not one easily swayed by personal considerations—it is, at least, the equal of any Portrait now existing in the United States.

LOUIS R. EHRICH.